

## On the Bargain Counters.



TWO IDEAL READY-MADE TAILOR GOWNS DIRECT FROM THE SHOES.

NEW YORK, April, 1901.—The wise woman who goes forth to shop these days does not miscalculate the daring and danger of the enterprise. For the above reason she takes the precaution to wear heavy rib pads, a stout elastic on her hat, a strong check rein on her temper, and carefully trains her elbows to move like piston rods as an offensive and defensive weapon. The woman of the future will doubtless go purchasing armored like a South African railway train or a college foot-



A Strin-Gray Batiste Trimmed With Black Empire Lace.

ball player—that is, if bargain counters continue to multiply at their present rate of increase.

At the bargain counters of yore only damaged goods, spotted gloves, dingy ribbons, etc., used to be sold, but today every other counter displays such perfectly amazing and irresistible temptations in flawless lace boleros, bolts of peau de soie, trimmed hats, imitation jewelry, etc., that throughout April and May the women who have their wits about them breakfast early and even carriage customers are among the first to feverishly and gleefully select and buy.

The Napoleonic Device.

Last week there was a famous bargain day in handkerchiefs that proved the continued vitality of the Napoleonic craze. Small, very fine and soft handkerchiefs, edged with a delicately narrow hem and double hemstitch, and embroidered in one corner with a Napoleonic device, were first in the taste of the shoppers. The most attractive devices were a tiny tuft of violets, an

old guard eagle, or a honey bee. Persons who were lucky enough to possess names in which the letters N or B or J M, L, fitted appropriately purchased white mouchoirs with these initials and the imperial crown above them. The letters stood for those belonging in the names of the emperors himself or in those of his two wives. Another immediately popular handkerchief bore a tiny embroidered easel in one corner with the Duke of Reichstadt's cipher beneath.

Cruel Competition.

From the counters where small luxuries and necessities are sold like the proverbial hot cakes, the bargain spirit rises clear up to the ready-made suits department. In this department, because of the ever improving cut and fit, the free lance dressmakers and tailors have felt this spring the cruelest competition. It was a very short time ago that any one, with a good eye for lines and color and the quality of goods, could tell a woman dressed from the ready-made department all the way down the street, separating her from her specially tailored or custom-ordered sister as easily as one distinguishes the goat from the sheep. That is the day of the past, however, as is ably illustrated by a quartette of smart gowns that substantiate this assertion.

Plain and Check Cloth Suits.

Two of the suits are for the morning, and one of them shows how stitching is still most advantageously used in black on a pure rose-lilac cloth. There is a touch of cream lace at the



A Pink Organdy Sprinkled With Blue Flowers.

throat and wrists and buttons of silver and amethyst are additional points of light and color on skirt and waist. The companion gown to this is a cool smoke-gray and turquoise-blue checked goods. Bands of solid blue decorate the skirt and coat, and the cuffs, collar and coat revers are of blue stitched with gray. These agreeable little costumes

are just in line with the general tendencies of well-dressed femininity for more color in their spring tailor gowns. So long has gray and gray only ruled as the one light cloth for such costumes that it is a very positive relief to see the cloth-clad women reflecting every color of the flower garden. Bold reds and grays, greens are not used save as the waist worn with passion flower purple, larkspur blue, heliotrope and leaf green suitings.

If the tailor gowns are cheerful in tone the light silks, grenadines, transparent woolsens and muslins are distinctly reckless and assertive in their color combinations. The Parisian designers have returned to their old love and are draping one transparent and contrasting goods over another, in order to arrive at strange opalescent effects. In this wise was it done in the case of a \$300 gown. The foundation was daring salmon pink tulle that over this fell a robe of brilliant butter yellow chiffon; over this again dropped the top robe of tan-colored silk batiste and the giraffe and collar were of sky-blue tulle.

A Lace Wreathed Frock.

Somewhat the same effect is reached by the additive designers on this side by draping flowered and ornamented white over two or three skirts of varying tints. One, shown at a spring opening and which had many admirers at its draped dry goods box window, was a sterling gray batiste, having the upper half of its skirts tucked by hand with black silk. The lower half of the pipe was fitted and annexed to the top by a broad wreath of black empire lace. The foundation for this was a vivid apricot silk with one veil of green chiffon between it and the outer sheath. A blouse of green chiffon, of the exact tint of the middle skirt as it showed through the gray batiste, flared the body of the waist, that had bolero front and sleeve tops of tucked batiste, a giraffe and collar and cuff of black lace.

So prevailing, indeed, is this fancy for contrasting the colors that none of the simpler flowered muslins are built on foundations that match. A pink or garland treated with clusters of blue flowers, as indicated by the pretty maid at the desk, is dropped on a book muslin foundation of green, and, in passing it is as well to call a little attention to the doubled flounces of this sweet afternoon costume. Not one of the three skirts in this skirt have a hemmed edge, and they have as much material turned up on the inside as on the exterior of the skirt.

When June's sun is bright and strong enough for garden parties, we will see adorable frocks of very thin, pastel-colored crepe de chine and batiste tucked in sunburst effects. The center of every sunburst will be a flower of lace applied flat, and the waists of many very delicate evening gowns for

## Compressed Air Corsets.

SCIENCE never stands still, at least with regard to the evolution of the corset. The latest achievement of the capable stay maker is the Char-

crust pin poking its meddlesome point through the outer coating of the corset and clean into one of the hollows where the air has settled, there can be no two opinions as to the just and exquisite



THE SERPENTINE CORSETS AND THE REGUIR STAY.

man, that makes a very special appeal to the woman whose bust and hip measure has never been up to the average, and who has been forced to depend upon the very unreliable hair and cotton pad.

The Charmian, to the casual glance, is just an ordinary, graceful, lightly boned, long waisted silk net stay, and with a lined with a very thin skin of silk rubber, thin as the skin of a child's toy balloon, but very much stronger. At the bottom of the stay in front is an air valve and air tight cap, so that when the corset is to be worn, a tiny pump is used to fill the inner skin of the stay with air. When the corset is laced and hooked into place, the superfluous air slowly squeezes out, leaving only the hollows full. Finally, when the wearer decides on just the fullness of curve desired, she screws the cap on the air valve, and, unless by some accident, as a

proportion of her plump but lissome figure.

While these pneumatic stays are a joy forever for the women below weight, there is just as much clothing in the adipose tissue rinks over a recent arrival from Paris called La Serpentine, that jingles with flesh in the most neoclassical fashion.

The Serpentine, as we Anglicize the name of this stay, is made of a heavy silk and linen material, the boning being done with the thinnest ribbon of aluminum and the front ribs and hooks are made of the same. This corset laces in three separate sections, the top behind down just to the waist line and all the rear portion is boned with aluminum strips laterally instead of perpendicularly. By testing, it has been found that this arrangement enables the wearer to put a strong but not uncomfortable pressure on her shoulder blades and keep them flat and



LONG COAT FOR SUMMER WEAR.

the summer will be trimmed with garlands of exquisite peony rose made wholly of chiffon. An integral part of every fete champagne gown will be the harmonious parades of white silk, beaded in embroidered dots of red, blue or green, or sometimes three colors commingled. This is called the bird's-eye pattern, and its nearest rival is the sunshade of striped louisiane silk lined with a color to match the lining of the owner's gown.

MARY DEAN.

straight. In front two lines of lace run on either side from the bottom up to the waist line, and the flesh is thus packed in with an evenness of pressure that can be secured in no other way.

Up to time as the Serpentine stays are, they are hardly newer or more popular than the belmont stays, that also hail from the productive workshop of the Parisian corsetiere. The Parisian woman who insists on posing as a beauty and who even before her own maid is at no time divested of stays of some sort or other until, like King Louis and his wife, she lays them aside on getting into bed.

There are few Parisian wrinkles, however, that the American woman is slow to approve of and adopt, and the belmont corset is the result of the new conviction that even in her dressing gown and the privacy of her own bed room the modest woman must be of irreproachable figure. A belmont stay does not confine the body anywhere, and is as light almost as a linen corset. It is made of open meshed but tough grass linen or cream batiste and is stiffened only with thin ribs of Japanese bamboo. It does not lace behind at all, but folds about the body like a basque and has pretty little ornamental hooks in front. About the bust and arms it is cut low enough to give the arms all the freedom and the lungs all the expansion necessary. In some cases these stays are boned with a bamboo that has as rich an odor as samal wood, and sometimes they are made of pieces of exquisite old brocade and their hooks down the front are set with old paste, for in the matter of corsets there continue to be many inventions and a lavishness of rich detail that outdoes all previous records.

FANNY ENDRES.

BUNCHES OF LUCK.

Every Girl Today Yearns for a Cluster of Charms and Trinkets.

Women are just now putting money aside to buy themselves fibulas, as are called the new, hard fascinating pins, which are worn to hold their fichus, bits of frapery and neckties together. So few comparatively of them have as yet been seen that it may not be amiss to describe a fibula. Out of gold wire, a scroll similar to large S is made, or, it may perhaps be better described, as a loop, the stem of the arch which is placed at the beginning of a bar of music. At its back is a very long and firm pin, which, if it has passed horizontally through the material on which it is worn, comes out again and goes over the bottom part of the scroll, thus making its point in the middle of the stem of the arch. Now the greatest point in favor of this new pin is that after it has been so fastened it cannot be jerked out by any extraneous force. In fact, to get it out at all a little manipulation is necessary. The S, as it may be called, is connected with the turned upward so as to unfurl itself from the pin which has passed over it, and not until this is done can the long part be drawn out.

This idea, a most excellent one, is not really new. Long ago the Romans devised fibulas to hold their togas together, slippery sliding garments which made some such contrivance of importance. In style there is a vast difference between the fibula of them being very simple and others representing almost a king's ransom. Those made of gold wire without further ornamentation are very pretty and useful, and are to be had for about \$1. The lowest round of the ladder. Again they are seen with one semi-precious stone set at the end of the coil. These are hardly more costly, the medium sized, ones averaging about \$4 to \$5. The truly pretty ones, however, have a little bunch of irregular pearls, turquoise, moon stones or even diamonds dangling from the larger part of the S. Each one of these stones is suspended by a little gold chain and the whole bunch measures not over an inch and a half long. Many prefer, also, to have these bunches of assorted stones which they themselves collect. It is very noticeable the sparkle they make when worn on a soft evening bodice, or they are equally attractive when attached to some smart, severe gown which needs an eagerly compact look.

At present the school girls are having great times collecting "bunches of luck," as they call the little trinkets they group together and hang on their chains or bracelets, and which many still insist upon calling doo-daddies. There has perhaps never been a time when such exquisite charms were to be found, and naturally they tempt the lure out of their pockets. Miniature gold fishes are seen, which are flexible and hardly half an inch long; then there is the ubiquitous pig with the irresistible curl in his tail and which no girl would be without. Among the newer things are tiny envelopes of gold with an enameled stamp in the corner, and the owner's name engraved on the face. They open in quite the regular way, and have within a little thin card of gold which can be taken out when desired. Should such a thing be presented as a gift it is customary to have engraved on the card "From Emily," or "Anne," or what ever the donor's name may be. Occasionally one sees a wonderful little album, a lizard, a handsome eak, in fact every sort of small trinket. And every bunch of luck should have a bearded god, a gargoyle, or a queer old fellow that looks like Quilp, in short, a non-stoic of some sort.

A Story Telling Bracelet.

Trinkets of such bracelets are not costly, being usually made of pressed silver and so follow in succession on



A STUDY IN BLACK AND WHITE FOR A RECEPTION TOILET.

the bracelet as to illustrate some story. The story of the "Hansel and Gretel" affords an excellent opportunity to be worked out in charms. It is fortunately long, and well supplied with interesting characters. At one end the bracelet has hung first of all, the rat, then the hair of milk, the cat, the dog, the cow with the crumpled horn, the maid all forlorn, the man all tattered and torn, the priest all shaven and shorn, the cock that crowed in the morn, and last of all Jack and his famous house. A simpler bracelet is made up of the dramatic personae of the old rhyme of the three blind mice, and in which instance even the carving knife is of importance.

It seems rather pleasant for children

ago and now you are about to get married again? I do not understand that." Well, replied the German, "I don't hold spite long." The farmer dismissed the case without prejudice.

A Witty Sally of Senator Hoar's.

(Chicago Chronicle.)

Senator Hoar has never been accused of being a humorist. In fact, he is, as a rule, the gravest of all "the grave and reverend seigniors." But occasionally he shows that he has a spark of the humor in his composition. One day recently the Massachusetts statesman, "Uncle Joe" Cannon and several others were talking about a certain speech attributed to Charles Sumner. Senator Hoar expressed the conviction that Mr. Sumner had not said a word



to have some meaning attached to their trinkets, and besides, these bracelets, with charms illustrative of some story seem to tickle their fancy immensely.

The Way of It.

(New York Tribune.)

The wife of a German farm hand in Ohio was taken sick recently and finally died, the husband, of course, leaving her work for several days to consequence. Two weeks later he appeared at the house of his employer and asked to be relieved from work for a couple of days, when the following conversation took place: "You'd like to get off for about two days," "I can't spare you unless it is absolutely necessary. You know you left several days two weeks ago, and we are behind in the work." "I know the necessity for your going off," replied the farmer. "Well, I was to be married." "Why, Fritz, your wife died only two weeks



A BLUE AND LILAC TEA GOWN.



AN IVORY TONED BODICE AND REGENCY SATIN AND LACE.



A PRONY HAT.